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RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

Provinces, under the direction of Mr. Greig, caught 44 elephants in the season of 1884-85, in the sub-montane hilly country near Hurdwar and Dehra. The Kheddah in the Garo hills, under the direction of Mr. Sanderson and his hunters, caught in ten weeks of this season 204 elephants, of which 43 were entrapped at one drive. The "Indian ivory" of commerce is, however, mainly the produce of the Burmese and Assam jungles. There is a tradition among the dealers of Northern India that the Nagas on the Assam frontier bring their ivory and other produce to an appointed place on the outskirts of the jungle and hide themselves where they can watch the Hindu trader of the plains take it away, leaving goods in exchange. Mr. O'Conor writes that "this may have been true of some past period, but at present most of the elephant tusks and rhinoceros horns brought down by the gentle savages come to the Sadiya fair. The owners have a very fair idea, for savages, of the value of their produce, and are not afraid of the Marwari traders or inclined to place great faith in them. Moreover, it is not the Nagas who bring down the tusks, but the Singphos and Khamptis. Lastly, the trade is very small. The imports of ivory nto Assam from countries across the border were last year only 19 maunds, and these were thus distributed: From the Naga, Mishmi and Singpho hills, 3 maunds 16 seers; from the Lushai hills, 6 maunds 37 seers; from Manipur, 8 maunds 35 seers. The Nagas have but a small share of the whole traffic. In 1882-83 Assam sent to Bengal 122 maunds of ivory, and in 1883-84, 59 maunds. Thus it is clear that most of the Assam ivory that comes to Calcutta is got in the jungles of Assam itself, and not, as Indian traders suppose, from the trans-frontier hills." The wild people of ivory countries naturally make but little use of it, as they have no means of working it; but they are more advanced in the frontier hills of Assam than in Africa, where formerly chiefs have been known to make palisades round their huts with rows of tusks. A massive armlet, formed by sawing off a section of the hollow tusk, is worn by the A-wo tribe in the Naga hills.

It may be seen from the rough statement of the trade given above, that a larger quantity of ivory remains in India than can be accounted for by such articles of use and ornament as meet the eye of the ordinary traveller. The bulk of it is in fact absorbed in the manufacture of *chūris* or bangles, usually mere rings of stained ivory, which in many parts of the country are worn by both Hindu and Muhammadan women, and are enjoined on some Hindu castes as indispensable during the first year of married life. These women are, of course, seldom seen by Europeans. After the bangle comes the comb, in the manufacture of which a considerable quantity of ivory is consumed. This also is mainly for Zenana use.

The distribution of the material to artizans and retail dealers is chiefly in the hands of Marwari traders. The most important markets north of Bombay are Palee (Jodhpur), Surat (Guzerat), and Amritsar (Punjab). Marwari and Shikarpuri dealers bring up stocks from both Bombay and Calcutta to Amritsar, whence it finds its way to Mooltan and Upper Sind to be used for bangles, to Delhi for combs and nick-nacks, to Dera Ismail Khan to be turned into ornamental finials, bosses, &c., for the lacquered wood work there made, while a large quantity is worked up in Amritsar for combs—a Sikh speciality—and some is made into paper-knives, card-cases, &c., for European use. The ivory inlayers of Hushiarpur and the cutters of Bhera and Sialkot come into Amritsar to buy scraps from the comb cutters, no fragment being too minute for the inlayers. It is a curious fact that the Marwaris of Bikanir and Rajputana, who are the leading wholesale dealers in Amritsar in this as in other produce, being Jains of the Nahoria caste, would think themselves polluted by contact with a tusk; so their stocks are handled and weighed by Mussulman labourers, who are naturally accused, both by vendor and purchaser, of fraudulent practices at the scales.

The ivory bangle, it has been remarked, is usually a mere ring. The writer has never seen a specimen of open work or other carving, a mode of treatment that seems suitable to the material and well within the powers of the Indian artizan. The traditional usages of caste have probably a controlling effect. In the Punjab, on the occasion of a marriage, the *Mama* or maternal uncle of the bride is expected to present her with a set of ivory bangles coloured red, green, or black, and ornamented with tinsel spangles, or lines with minute scratched circles, as may be the peculiar fashion of the caste. The higher castes wear these only during the first year of wedlock, after which they are replaced by bangles of silver and gold or other materials. The women of some Hindu castes, however, always wear ivory. In nearly all cases the nature of the material is so disguised by colour it would appear that some cheaper substance might be made to serve equally well. In parts of the North West Provinces ivory is not used for bangles, but they are common throughout the Punjab, in the greater part of the Bombay Presidency, in Sind, in the Central Provinces, in the Western States of Rajputana, and in parts of Bengal. The ancient town of Palee, a station on the Jodhpur branch of the Rajputana railway, on the old trade route between Bombay and Dehli through Ahmedabad and Ajmere, maintains a speciality in bangle turnery which, according to native report, it has enjoyed for centuries, and absorbs the greater part of the ivory that is sent northward from Bombay. This is another instance of the curious tendency of Indian crafts to be localised in out of the way places, in a way that is not easily accounted for. There are at Palee whole streets of ivory bangle turners. Their wares are produced in sets of graduated sizes, covering the arm from the shoulder to the wrist, with an interval for the elbow, and they are worn almost universally in the Western Rajput States. Very few other objects are produced. Small models of fruits, such as aubergines, almonds, mangoes and green and red capsicum pods are made as toys or to

serve as antimony holders. Flowers are sometimes elaborately carved from nature, not in groups, but for instance, a single rose, crudely coloured in a purely imitative way. A similar triviality is a handful of spices, such as are habitually chewed, as cardamoms, cloves, mace, pistachio and betel nut, which are cleverly simulated in tinted ivory. To this town may be also traced a curious and most laborious kind of basket work or weaving in fine filaments of ivory. A fan or a mat thus wrought is said to consume three months of unremitting labour. But no work of a purely artistic kind seems to have grown out of the Palee bangle trade.

A relatively small quantity of the material is the produce of elephants kept in captivity. Mr. B. H. Baden-Powell, in his "Punjab Manufactures," writes on this subject:—"The natives say that the tusks of domesticated elephants yield only a brittle and inferior ivory, liable to crack on exposure to air. I quote the remark, but am unable to produce the result of any practical test applied to judge of its correctness. But my informant further asserts that the cause of the brittleness of the tusk of the domesticated animal is the salt that is given him with his food. The tusks of tame elephants are, however, far from valueless, and I am told the native princes—Gwalior, Jaipur, &c.—dispose of ivory obtained in this way. The Maharaja of Patiala is said to have store-houses of ivory which he does not sell, but makes into ivory bracelets and distributes them on the occasion of weddings."

That domestication of the elephant is usually attended by deterioration of the length and quality of the tusk, seems to be an accepted fact, but it is doubtful whether sufficient is known of the subject to attribute this deterioration to the use of salt. In the Patiala State—the head of the Sikh houses of the Punjab—carving, under courtly patronage accompanied the turners trade, and it is to encouragement of this kind that the most notable specimens of the art as practised in India are due. Only the best results of the fancies of Indian chiefs and nobles are seen in England, and they are therefore credited with an enlightened munificence that contrasts unfavourably with the utilitarianism of British rule. A more complete acquaintance with the subject discloses many and grievous drawbacks in the feudal manner of treating art industries, but there is not space to discuss this curious subject here. No. 10 is a dagger handle and sheath by a Patiala artist. The delicately wrought foliage is a characteristic bit of modern Sikh work. No. 6 shows a portion of an elephant howdah belonging to the Maharaja of Benares, and probably composed of domestic ivory, the produce of his large stud. An elaborately carved couch on the model of a large English sofa is also in the possession of the Maharaja, for whom these objects with smaller works have been executed by carvers in his employment. Among these may be mentioned a model in ivory and wood of one of the Ghats on the Ganges at Benares. A feat of a realistic but very unsatisfactory kind was a representation in tinted ivory of a tall plant of corn in ear, with a handful of vetches, apparently just plucked, all elaborately copied from nature. This was presented to H.R.H. the Prince of Wales, but its fragility must render it a precarious possession.

In Southern India, where wild elephants are found, ivory of great size and fine quality is obtained, and carving has been encouraged by the Rajas of Travancore. A throne with footstool sent to the 1851 Exhibition as a gift to Her Majesty the Queen Empress, is one of the most notable productions from this region. No. 4 shows specimens of modern Travancore work. The mirror back in the centre has some Southern Hindu feeling, but there is a decidedly "modern," if not quite European, sentiment in the comb, on which is sculptured in relief a scene from the story of the Gopa Sudama and Krishna, in the browsing elephants, and the figure of Narayana as a child in a leaf. It is probably from this courtly use of ivory that the modern Vizagapatam trade in a pretty kind of stationers' goods such as desks, paper-knives, work-boxes, book-slides, &c., wrought in sandal wood inlaid with engraven ivory, or with ivory cut out in open work and fastened on black bison horn, has been developed. Nos. 1 and 2* illustrate one of the most elaborate examples of purely modern Vizagapatam work that has been produced. The execution is remarkably delicate, and it is unnecessary to dwell on the faults of the design. No. 3 shows a book back or folio case in bison horn and ivory of the kind more commonly offered for sale. The subjects in the oval cartouches are Garudas on which divinities are seated.

There is now but little ivory carving wrought in the Bombay Presidency. Sir George Birdwood in his "Industrial Arts of India," gives an engraving of a comb from Sattara (No. 13), boldly carved with the familiar subject of the Goddess Mahalakshmi being lustrated by elephants whose uplifted trunks carry *chambús*. The learned author says:—"The carved ivory combs (No. 13) found in every Indian bazaar are also most artistic in form and detail." The truth is that such combs as these are now, as they always were, exceedingly rare. At the present moment there is an ivory carver at Sattara, but his work is confined to draughtsmen and the ordinary ivory comb. An engraving of a still finer specimen of Hindu carving, the like of which is not now to be met with, is given in Major Cole's "Illustrated Catalogue of the Indian Museum." This casket, No. 8496 '63 in the Museum collection, is perhaps one of the best examples of Southern Indian ivory carving extant, and the work of to-day is weak and poor in comparison with it. Mr. Viollet Le Duc in his "Mobilier Francais" figures and describes an ivory casket as medieval European, from the collection of Prince Soltykoff, which seems to be Northern Indian or Persian work. It is not likely that European artists would carve falcons chasing *antelopes*, or that they would adopt the conventional Oriental manner of representing the markings on the black-buck as shown in this beautiful work. If this

* Nos. 1 and 2 are collotype prints executed by Major Waterhouse, of the Indian Survey Department.

casket is really Indian, it shows a kind of treatment of which there are but very few examples extant. No. 8 gives the design of a box from Udaipur, Rajputana, which, though commonplace when compared with the objects just named, is still better than the average of modern Indian work.

On the whole it seems fair to conclude that but very few really fine examples of ivory carving have been produced in India, and that there is nothing either in the records or actual remains of Oriental art workmanship to indicate that at any period there was any development of the art analogous to the ivory and gold work of Greece, the carving of the later Roman Empire, or that of medieval times. As an animal product, ivory is distasteful to many castes of Hindus, though the horn of the rhinoceros is considered of almost priceless worth and sanctity. The essential simplicity, not to say rudeness, of Hindu life has in this, as in other of the minor arts, prevented any high artistic development, while the Muhammadan injunction against the plastic representation of living creatures has contributed to check the progress of the art.

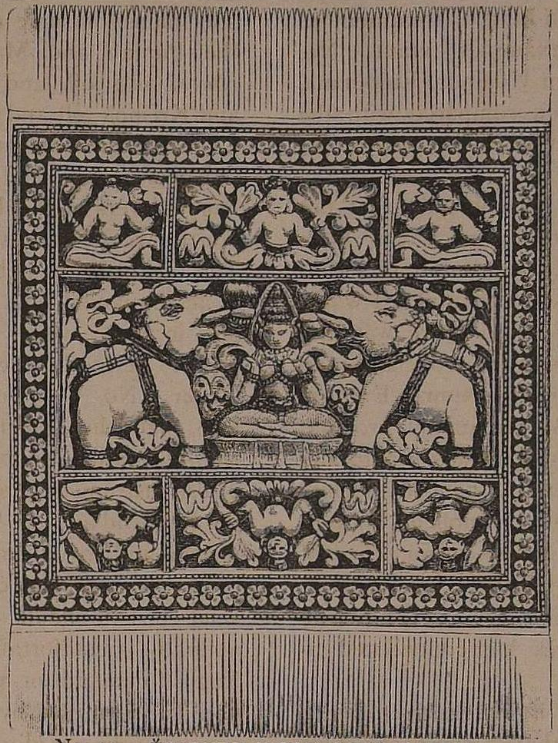
It is our business at present, however, to consider the work of to-day rather than that of the past. Our illustrations will convey some idea of the actual condition of the art. Nos. 1, 2 and 3, representing Vizagapatam work, have already been noticed, and reference has been made to the purely Hindu subjects from Bombay and Travancore on No. 4. In 5 we have two specimens of Bengal work from Moorshedabad. This is perhaps better known than other Indian ivory carving, and it is unnecessary to dwell at length on its obvious qualities and defects. The manufacture—for it can scarcely be called an art—is said to have originated in Sylhet (Assam) and to have followed the transference in Muhammadan times of the seat of Government from Dacca to Moorshedabad. The mythological subject showing the Goddess Durga is a characteristic example of the grotesque tastelessness peculiar to modern Bengal, where pseudo-classic architectural forms frame the many-armed creatures of Hindu fantasy. The ivory carvers of the Dariba at Dehli reproduce everything that Moorshedabad produces, and elephants, camels, boats, and goddesses are there regularly turned out to pattern. No. 7 is a mirror-frame from Central India, and in design and execution is a quaint bit of Hindu *naiveté*. The pediment represents Krishna's theft of the clothes of the celestial milkmaids while they were bathing. This seems to be the most popular of all freaks ascribed to Krishna, and it is repeated continually in lithographs, wall-painting, and wood and stone carving. The panels of the sides of the mirror are filled with rude reliefs showing the pleasures of the native and the English gentleman. The former smokes his *huqqa*, listens to the song of the Nautch-woman, and cherishes his wife and children. The latter walks abroad with the English lady (in most native work the English lady wears as here, a narrow-skirted, last century dress) and goes a hunting. No. 9 shows, in the upper row, specimens of some of the small articles produced in the Punjab and Madras. The dome of the small *chatri* lifts off, and discloses tiny figures of Radha and Krishna gilt and painted. The small pawn is from a set of chessmen made at Amritsar, whence also came the camel with its riders, a favourite subject with the ivory carvers of the Punjab. The chessmen are from North Arcot, Madras, and are perhaps fifty years old The casket below is by Rhoda Bakhsh, of Lahore, and is accompanied by a very minute practicable padlock also in ivory, which is too small to show. It is, of course, perfectly useless, and must have cost much labour. No. 10 gives a dagger by a Patiala artist, who, like the last-named, is since dead, and three *bartanas*, which will probably be taken for paper-knives. These instruments are, however, used to pass between the forehead and the folds of the tightly twisted Rajput turban, and so relieve for an instant the pressure. It is an essential point of Rajput dandyism that the neat, small turban should be tight, and on a hot day it is naturally uncomfortable. The aptitude with which the English demand for minuteness and neatness of execution has been met by native workmen is shown in the paper-knives, card-case and combs (No. 11) from Amritsar. Though slightly attractive at first sight, nothing is in the end more tiresome than this tiny geometric pierced tracery, but it is much admired by ladies, and is supposed to have a distinctly Oriental character. Obviously, one such comb as that engraved in Sir George Birdwood's book is worth an acre of this work, but no such design was ever produced in the Punjab.

The simplicity of Burmese life is shown by the fact that ivory, which is there comparatively abundant and cheap, is not used for any decorative or domestic purposes by the bulk of the people. The best ivory carving is wrought into elaborate and costly ornaments, chiefly for foreigners. The craftsmen of Moulmein are considered more skilful than those of Rangoon. Nothing of any importance has been seen from Mandalay. The handle of the *dhao* or *dah*, paper-knives and walking-stick handles, with similar small wares, are the objects commonly produced. Ornamental sculpture in this country is remarkable for its florid abundance of detail, its fantastic forms and daring undercutting, which recals the intricate branch-work of some kinds of coral. No. 12 shows a tusk—the "oliphaunt" of medieval England—sculptured in a series of grottoes or bowers of scroll foliage, in each of which a seated figure of the Lord Buddha is enshrined. A tope-shaped dome pierced with similar ornament, with a figure of Buddha inside, is another carving feat often seen. The artistic quality of the work is lost sight of in wonder as to how the embowered figure was so neatly wrought through the interstices of the foliage. In this kind of puzzle work, however, the Burmese are surpassed by the Chinese, while their best efforts, when compared with the Japanese, have, it must be admitted, a rococo and vulgar air.

This brief sketch, it is to be feared, is not of a very

encouraging nature, but, with a very strong inclination to claim for India every warrantable superiority, it must be allowed that the skilful hands of her ivory workers are not employed to the best advantage. The noble and wealthy among the natives delight in trivial feats of minute workmanship, which it were better never to attempt, such as cutting a solid piece of ivory into a horse-tail *chauri* or fly-flap, each strand separate, or the naturalistic imitations already noticed; while the European is content to buy small wares which have an Oriental air and are clean in execution. The indiscriminating purchases of the yearly increasing number of tourists, and the entire absence of any taste or knowledge of art, combined with the unblushing rapacity of the Hindu dealers who serve them, perpetuate a series of inanities which have neither invention, variety nor charm. The artist is seldom seen by Europeans, but those who know him best are persuaded that he is capable of good design if it were demanded from him.

J. L. KIPLING.



No. 13.—*CARVED IVORY COMB, SATTARA.

TURKOMAN ORNAMENTS.

WE have received from an officer employed on the Afghan Boundary Delimitation Commission sketches of the curious silver ornaments worn by Turkoman women. The carpets and embroideries wrought in the felt-covered *Kibitkas* of these nomads are well known, but hitherto no trustworthy representation of the jewellery worn by the skilful weavers have been published. The Turkoman maiden wears a cap or helmet composed of small flower-embossed facets of silver sewn on a red silk or woollen foundation, crowned by a silver aigrette, from which projects a small red plume (No. 2).

After marriage, a ceremony in which is symbolised the ancient usage of carrying off the bride by force of arms, this cap is discarded. Nos. 1 and 3 show the dress of the married Turkoman woman. The head-dress, which looks like a cap, is built up with pieces of felt and other cloths laid on the top of the head, and bound in their place into a dome-like form with red and yellow silk handkerchiefs. Over this is a *Yagluk* or coronet of silver gilt in Arabesque patterns, from which numerous silver pendants hang like a veil before the face (No. 4). The hair is twisted into many plaits, which hang down the back, only a few appearing in front, and to the end of each plait is attached a small silver pendant. The face is left untouched, nor are the eyebrows and eyelids tinted with antimony. The earrings or *Kesurga* (Nos. 5 and 6) vary in length from about 8 inches to 18 inches. Some consist of silver inlaid with gold and set with carnelians, and others are heart-shaped plaques of silver sewn on embroidered bands of silk. A quantity of silver ornaments are worn on the breast, the most important of which are the *Husuk* (Nos. 7 and 8), to each side of which is attached the *Chanjuk* (No. 9). Lower still, and just above the waist, a *Tumurcha* or relic holder (No. 10) is worn. *Bilezik* is the Turkoman name for bracelets (No. 11) which are sufficiently open on one side to allow the wrist to be squeezed in. Rings or *Angustri* are worn on all the fingers (No. 12), and a *Tlik* (No. 13) is a sort of shawl pin. At the back is worn the *Ansuk* (Nos. 14 and 15), a heart-shaped ornament of enormous size, which hangs from a silver chain round the neck. These ornaments, which are of great size and solidity, are made by jewellers in the bazars of Panjdeh and other Turkoman towns. There is no attempt at elaborate workmanship, but the edgings of twisted and beaded silver are wrought with great regularity and some delicacy. The Arabesque patterns with which the large silver surfaces are enriched are gilded, and the carnelian settings, though somewhat heavy, are neatly wrought. The stones are said to come from Mesopotamia. When asked as to the origin of the invaluable heart-shaped ornament, the people informed the correspondent of the *Civil and Military Gazette*, from whose letters these notes have been taken, that this pattern has been used by Turkomans for 2,500 years. The chronology of these people may be of doubtful authority, but there can be no doubt as to the boldness and character of the ornaments with which they are so lavishly bedecked.

* "Indian Arts," by Sir G. Birdwood: Chapman & Hall, London.

INDIA AT THE ANTWERP EXHIBITION.

At Antwerp, for the first time in the history of International Exhibitions, we find India represented not by an Imperial collection, showing the products and manufactures of the whole of our Eastern possessions, but by a collection made in Bombay and exhibited in a space known as the Bombay Court.

The cause of this is that, considering the frequency with which speculative exhibitions are now held, neither the Government of India nor the India Office cared to devote funds to a continental exhibition at a time when so many officials were engaged in preparing for the Colonial and Indian Exhibition to be held in London in 1886.

Great credit is due to the Bombay Committee for having in so spirited a manner resolved to do all in their power to the end that India should be well represented in Antwerp; but it is to be regretted that they seem to have confined their efforts to the mere getting together and despatching a collection from India without making adequate provision for its custody and display in Belgium.

It is now very widely admitted that if any part of the revenues of a country is spent on an international exhibition, one of the principal objects to be aimed at should be the extension of commercial relations, and in order that any such extension should result from India's exhibiting in a foreign country, much careful preliminary planning of space and consideration of details is necessary. The Commissioner appointed by Bombay in Antwerp has done the best possible under the circumstances, with excessively limited space and almost without funds; but it is difficult to see how any increase of trade between Bombay and Antwerp can result from the sending over a collection which has to be heaped together as in this case. The Bombay Committee at first considered that 100 square metres would suffice for the exhibition of their collection; eventually they obtained rather more than 200 square metres, but they really required three times the latter space to do justice to the collection they have sent. The Bombay Court has been roughly enclosed with timber, on to which some of the carpets have been nailed, while the remainder are folded up and stacked in heaps inside the enclosure; similar tactics have had to be adopted with many other art manufactures, which have had to be piled up as though in a warehouse rather than an exhibition.

No doubt the present system of speculative exhibitions is mainly to blame for this state of things. Whereas space used formerly to be free or only subject to a trifling charge, it is now customary to pay a heavy ground-rent, and thus a small grant is soon expended in merely paying for space and freight of goods. It would appear time that Governments should either have nothing to do with these speculative bazaars or else should provide ample funds to enable their representatives to take a foremost place in the struggle for commercial existence, in which year by year the competition for such few prizes as are to be obtained becomes keener.

As before stated, the walls of the Bombay Court are mainly devoted to the exhibition of as many carpets as room can be found for, a few copies of the Ajanta Cave paintings, which have been recently executed under the superintendence of Mr. Griffiths, being also shown. The best carpets visible are those from the Yerrowda, Ajmere and Agra Jails, as well as some interesting dhurries of the variety known as "tapestry," from the Lucknow Central Prison. A few cheap cotton sarees and other fabrics used in decorating the Court are noticable for their pleasing designs and colouring. The richer fabrics, such as the kinkhabs of Ahmedabad and the silk manufacturers of Surat and Thana, it would at the first glance be thought were unrepresented, but glimpses of a few specimens, piled up inside glazed cases, may be caught after diligent search.

Around the exterior of the Court the eye is at once arrested by an enormous collection of carved black wood furniture, mostly exhibited by Jamsetji Nowroji. Most of the specimens do not possess any special merit, but are low in price, and, as regards the chairs and small pieces, readily saleable, though it is doubtful if the price fixed would allow of the payment of freight and expenses in the event of orders for duplicates being received. Some cabinet work and furniture, made at the Rutnagiri School of Industry, is noticeable rather as an example of misdirected energy than for any merit it possesses.

His Excellency Sir James Fergusson has contributed an important and varied collection of art manufactures made by him during his Governorship of Bombay, including a good many objects not of Indian manufacture. A seven-stringed necklace of unset gems is specially pleasing.

It is satisfactory to note that Framjee Pestonjee Bhumgara, the well-known Parsee merchant of Madras and Bombay, has been sufficiently enterprising to take to Antwerp a large collection of wares for sale, and a very considerable portion of the Bombay Court is devoted to his goods. In addition to the usual Bombay and Vizagapatam boxes he shows a large stock of Kutch and Cashmere silver-ware, Moradabad and Tanjore metal work, ivory carvings, clay figures and many other small wares. In common with the rest

of the court this collection suffers from overcrowding and from the deficiency of show-cases.

Among the few other objects which it is possible during a brief visit to notice, may be mentioned a very finely carved rhinoceros-hide shield, a large elaborately carved teak-wood cabinet by Mulchandbhai Hathising of Ahmedabad, and a fine and neatly arranged collection of cotton yarns from the Anglo-Indian Spinning and Manufacturing Company's works.

Seeing that the value of the exports from India to Belgium by sea has risen from £14 in 1875 to £2,151,728 in 1883, it might have been expected that there would have been a complete collection of raw produce, for it is mainly through this that any important increase of trade between the two countries can be looked for, but, excepting a few bottles of samples and a collection in glazed tins, which are stacked up face to face so as to hide their contents, in order to economise space, nothing can be seen. Tea, in which a very large increase of trade might have been looked for, is unrepresented.

Other notable exhibits there may be in the Bombay Court, but it would need longer time than could be spared in a passing visit to disinter them from the masses of goods in which they were stacked at the time of the writer's visit.

Although situated in the English, and not in the Bombay space, it is pleasant to notice the tasteful and carefully arranged exhibits, representing in miniature all the principal Indian art manufactures, made by Procter and Co., of Bombay and London. Liberty and Co. show a pavilion fitted with all those curious and artistic stuffs of which this firm have made special efforts to secure from the art centres of India and other Eastern climes. Lying about in luxurious confusion are various specimens of soft fabrics of every conceivable texture and colour. It is impossible to describe these in detail; they comprise silks, cashmeres, cottons, muslins, and every kind of material both for dresses and furniture, and reflect great credit on the enterprise and ingenuity of this firm.

LOAN COLLECTION OF INDIAN MUSICAL INSTRUMENTS.

ONE of the most striking features of the Exhibition of Inventions and Music is the Loan Collection, of which presents a historical review of the music and musical instruments of Europe. But a separate room is devoted to an extensive display of the musical instruments of India, of which about 160 different examples have been arranged under the superintendence of Mr. Maskell. These belong to two collections, one being that which was presented last year to the Royal College of Music by Rajah Comm. Sourindro Mohun Tagore, Mus. Doc. These instruments have been lent by the Director, Sir George Grove, and as they possess the advantage of descriptive labels, are at once attractive and illustrative of the musical art of India. The other collection has been contributed by the firm of Mahillon et Cie., and contains many fine instruments. Foremost in the Tagore collection is a fine *mahati vina* with its 19 frets, the best and most difficult of all Hindu musical instruments, such as Udayana might have received from Vasunemi. The Mahillon collection contains one or two fine *mahati vinas*, and these show more artistic ornamentation. Indeed, this remark may apply generally. The Tagore collection presents what are no doubt the most valuable instruments, the older makers seeming to have carefully conserved the archaic types and to have avoided enrichments. This is peculiarly evident in the *taus* or *mayuri*, which derives its name from the rude figure of a peacock which is attached to the end of the hollow. The same may be said of the *mina sarangi*, the fish-like ornamentation being in the several examples of the more conventional character. There are good examples of the various classes of vina, one being a *kacha vina*, the finger-board of which is made of a piece of glass. The juvenile visitor will be astonished to see that his familiar Jew's-harp is really the *mochanga*, a very ancient instrument, which the Rajah describes thus:—"It has to be held with the teeth by means of the left hand, and the wire to be gently tapped with the fore-finger of the right hand. The instrument gives only one note." Besides the various *vinas* or *sitars*, there are several examples of the Indian violin, the *sarangi*, *chikara*, *sursanga*, &c. Percussion and wind instruments are all exemplified, and the *bansi* of Krishna may be compared with the more modern and elaborate flutes. This exhibition will, we hope, be the precursor of a more extensive one next year. If undertaken in time, and duly classified as to age and country, as well as to musical classes, a collection of all the musical instruments from those of the wild hill tribes to the orchestral *nahabut* and the sweetest vina, would be a most valuable addition to the display of Indian arts and manufactures.

FIRE AT THE INDIA MUSEUM.

THE fire which, originating at the adjacent part of the Inventions Exhibition on the 12th inst., threatened the destruction of the India Museum, fortunately did not prove as destructive as circumstances might have made it. An over-heated flue fired the roof of the annexe in which many valuable architectural exhibits were deposited. It is believed that this flue, proceeding from the Duval dining-room kitchen, communicated the fire to the roof, and thus ignited the coving. Fortunately the wind, blowing from the south-west, did not spread the flames; but the dryness of the roof caused the fire to rapidly take a strong hold. The smoke speedily attracted attention, and the engines of the Fire Brigade telegraphed for by Mr. Purdon Clarke, speedily reinforced those of the Exhibition and the Royal Engineers of the South Kensington Museum, under the command of Colonel Festing. Colonel Donnelly also rendered valuable assistance. H.R.H. The Prince of Wales was early apprized of the disaster and hastened to the scene. Sir George Birdwood, the official Visitor of the India Museum, who was engaged in his duty as juror, was speedily on the spot, and continued until the fire was abated, in directing the removal of the valuable contents of the Museum. Too much praise cannot be given to the Engineers of the South Kensington Museum, who admirably carried out the orders of Mr. Thompson and Mr. Purdon Clarke. These gentlemen by personal exertions, exposed as they were to falling timber and broken glass, and by the well disciplined and gallant labour of the *employés*, succeeded in removing to a place of safety the precious objects, which must otherwise have been destroyed.

The portion of the collection immediately endangered consisted of the acquisitions purchased in India by Mr. Purdon Clarke. The illustrations of architecture, which have been placed in historical order and illustrated by photographs, have escaped uninjured. Ranged round the entrance hall are examples, including an exquisite house front from Ahmedabad, another constructed at Bulandshahr under the direction of Mr. Growse and Mr. Clarke, entirely designed and carried out by native artists without the intervention of an architect. These, as well as a remarkable carved ceiling from Cochin, have escaped for the present. But the labour of months in the way of arrangements and cataloguing is for the time being lost. We are glad to say that the valuable collection contributed by Dr. Leitner is uninjured. This cannot be said of the large wooden model of the tomb of Runjeet Singh, half of which and the dome have been entirely consumed. The model in ivory of a ghat and temple at Benares has been destroyed by the falling *débris*. Some miscellaneous ethnological objects of no great value or importance have been burned. But all these can be restored at an inconsiderable outlay. Indeed it may be said that all the objects destroyed can be replaced by purchase or expenditure on restoration. None of the priceless antiquities have been destroyed, the entire series of Buddhistic sculptures having escaped uninjured. The most serious loss is the destruction of a few of the Ajanta Cave paintings. A strange fatality seems to be associated with these. It will be remembered by our readers that almost the whole set perished in the disastrous fire at the Crystal Palace in 1866. If, however, the Government of Bombay will enable Mr. Griffiths to continue his labours a few years longer, he will be able to compensate for the loss, especially as many of the injured works can be utilised to save re-copying *in situ*.

What might have been a great calamity has on this occasion eventuated in a comparatively trifling loss. But no one who has viewed the wrecked roofs and realised the imminent danger, can help feeling impressed with the paramount necessity of establishing the India Museum, with its growing riches and utility, in more substantial and secure premises.

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SUPPLEMENT.
An Annotated Index to the Arts and Industries of India

AN ANNOTATED INDEX

TO THE

ARTS AND INDUSTRIES OF INDIA.

We intend to publish in this and succeeding numbers of the Journal of Indian Art, lists of the art manufactures of the several Provinces of the Indian Empire, excluding for the present the great series of decorative and other textile manufactures, which will be separately dealt with. These lists are preliminary to the detailed descriptions and accounts, which we hope to give in future numbers, of each notable handicraft. They will in fact serve as an index to that industrial survey of the country which it is one of the primary objects of the journal to present.

A study of these lists will go far to prove the truth of an assertion often made by English residents in India, and by writers who have studied the subject on the spot, that great and manifold differences of ornamental style as well as of manufacturing *technique* obtain in various localities. This fact, hitherto imperfectly recognised, and indeed scarcely suspected in Europe, is the natural result of the absence of easy communications and of the political isolation of provinces and districts which are now component parts of the Empire. Now, however, that railways and river steamers are tending to make the whole country more homogeneous in language and custom, the differences which mark local arts and manufactures may gradually disappear, or at least become less distinctive and interesting in character. This contingency affords a very strong reason for losing no time in stereotyping in this journal the peculiar features and forms of each local art while it yet remains distinct, and in preserving a detailed account of the practices and methods adopted at each place where a manufacture is conducted.

The Government of India in the Department of Revenue and Agriculture has enabled us to effect the object in view by requesting the proper authorities in each province to prepare a list of art manufactures, or, as the instructions which were circulated term it, an art census, an invitation to which the Local Authorities have so cordially responded that we are able at once to commence the publication of these preliminary lists of, or, as we prefer to call them, indices to the art manufactures of each province.

In a future number we shall publish a map showing the position of each province and locality named in the provincial lists. The returns from each province are not sufficiently complete to enable us to give it in the present number. Meantime, we begin the publication of the art census of the Empire with a list received from the Government of the North-West Provinces, and prepared by the Directors of the Agricultural Department of the North-West Provinces and Oudh, Mr. Benett, C.S., and Major Pitcher.

LIST OF THE ARTS AND INDUSTRIES OF THE NORTH-WESTERN PROVINCES AND OUDH.

Section and Class.	Name.	Descriptive Remarks.
I.—Fine Arts.		
1. Paintings and drawings	Paintings on ivory from Benares	In gold and colours in the style of manuscript illumination. The subjects usually chosen are scenes from the life of Krishna and illustrations of Hindu festivals. Prices range from Rs. 20 to Rs. 50 a picture.
	Paintings on talc from Benares	Complete sets of these represent various trades and callings. Also the religious ceremonies and festivals of Hindus. In the sets representing trades and callings, one face serves for a series of the various head-dresses. Prices, Rs. 3 to Rs. 7 per dozen.
	Illuminated manuscripts and caligraphy from Lucknow, Rampur, Agra, &c.	There are a few Kashmiris who still follow this art, notably in Rampur. Prices are fanciful and fixed by no scale. A good example, as an illuminated Kuran, would cost about Rs. 100.
2. Engravings and Lithographs, &c.	Lithographed works in Arabic, Persian and Hindi, from Lucknow, &c.	There are several presses devoted to lithography, notably the Newal Kishor Press of Lucknow, which is the largest in Upper India, and from which vast numbers of Persian and Arabic works are consigned to Central Asia.
3. Photographs, &c. ...	Benares, Lucknow &c. ...	A few native artists have attained some skill in photography in these Provinces, amongst whom may be noted an artist employed by the Maharaja of Benares and Darogah Abbas Ali of Lucknow.
II.—Decorative Art.		
1. Architectural designs and models.	Models of the Taj in soapstone from Agra.	The models vary in value, according to the material and size, up to Rs. 500 for a fine marble model of the Taj Mahal.
	Models of the Taj in marble from Agra	
	In stone of temples and other buildings from Lucknow and Mizapur	

Section and Class.	Name.	Descriptive Remarks.
II.—Decorative Art—(*continued*)		
1. Architectural designs and models	Architectural designs by native mistris of Muttra, Bulandshahr, &c.	By mistris trained under Mr. F. S. Growse, C.I.E.
	Perforated stone screen work from Agra	Stone trellis work on the large scale in sandstone is a trade largely carried on in Agra, specimens range from Rs. 15 or 18 per slab about 2-ft. 6-in. square. There is some exquisitely fine work in marble to be obtained in the style of the marble screens of the Taj Mahal, price about Rs. 30 or 40 for a small slab or screen.
2. Models in clay, wax, terra-cotta, plaster of Paris	Lucknow terra-cotta figures ...	Single figures, and in groups, illustrating trades, castes and professions These figures are frequently modelled from life, and are very expressive. Colour is sometimes used, and always where fruit is the subject. The figures are seen to the best advantage when coloured in imitation of terra-cotta. Prices from Rs. 1 a figure to Rs. 5 per group, or to any large sum such as a representation of a village or bazar. This work was shown at Calcutta.
3. Decorative carving ...	Carved doorways, balconies, &c.	Wood carving for architectural decoration is carried on in many of the towns of Upper India. The best specimens for the Calcutta Exhibition were obtained from Saharanpur and Aligarh. Prices, according to work and size, up to Rs. 400 for such an example as a doorway with doors and frame work complete.
III.—Musical Instruments.		
1. Wind instruments ... 2. Stringed instruments... 3. Instruments of percussion	There are numerous varieties under each heading. The chief places of manufacture are Lucknow, Benares and Rampur	A detailed description is scarcely required and would be too long for insertion here. Considerable art and ingenuity is shown in the adaptation of various materials for instruments, such as shells of ostrich eggs, gourds, &c., and in imitating in the shape of the instrument various natural objects.
IV.—Jewelry.		
1. Gold and silversmith's work, including filigrain, settings of precious stones, &c.	Armlets, anklets, bracelets, necklaces, &c., from Lucknow, Agra, Hamirpur, Rampur, &c.	The best work is obtainable in Lucknow and Rampur, where jewelry set with precious stones can be obtained up to any amount in value. A speciality of Lucknow is that known as diamond-cut silver ornaments. Facets are cut and burnished, which, when in the form of stars, bear at a distance a strong resemblahce to the flashing of a diamond. Prices vary from Rs. 10 to any amount.
2. Enamelled jewelry ...	Lucknow	Specimens are mostly of ancient work, those who now carry on the work confining their efforts to enamelling plate rather than jewelry. Prices vary from Rs. 10 to Rs. 100.
V.—Art Manufactures in Metal.		
1. Gold and silver plate...	Pandans, atardans, salvers, rose-water sprinklers, tea-sets, &c., from Lucknow and Rampur	There is a considerable variety in designs and in work, some of which is engraved and some repoussé, some in plain silver, others in silver gilt and others enamelled. Prices from Rs. 25 up to Rs. 1,000 for such an enamelled hukkah as was shown at Calcutta. There is a great deal of old enamel work much superior to the modern.
2. Koft or damascened work	Hukkahs, surahis, goblets, plates, cups, &c.	Under this head may be classed the "Bidri" ware of Lucknow. On a groundwork of black composite metal silver is worked both countersunk and in relief, in flower and other patterns interspersed with figures of birds and beasts. Gold is also used in the place of silver, and, when not too heavily laid on, with good effect. The metal groundwork is blackened artificially, and a variation lately introduced is that of dull olive green in the place of black for silver mounted ware. Prices from Rs. 5 to Rs. 200.
3 and 4. Brass, copper and mixed metal	Moradabad ware, salvers shields, vases, cups, and an infinite variety of articles both for ornament and for utility, from Moradabad	The effect is produced by forming the article in brass or white metal and overlaying it with lacquer. On the lacquer is chiselled out the pattern, which is lighted by the metal ground beneath. A very pleasing effect is thus obtained at a comparatively small cost. This work has advanced in popularity with great strides during the last few years. Prices from Rs. 2 to Rs. 200.
	From Benares, salvers, shields, vases, pandans, &c., in engraved brass	The well known Benares brass work. Prices up to Rs. 100.
	From Benares, sacrificial implements, domestic implements, toys, &c., in brass, repoussé and moulded	A great deal of effective and artistic work may be found under this class. Prices various, according to size. The brass temple 7-ft high sent to Calcutta, cost about Rs. 600, and took four months to build.

Section and Class.	Name.	Descriptive Remarks.
V.—ART MANUFACTURES IN METAL—*(continued).*		
3 and 4. Brass, copper and mixed metal	From Lucknow, brass and copper pierced, such as salvers, pandans, atardans, &c.	Differing from Benares in shapes, suited more for Musalmans than for Hindus.
	From Benares, Jhansi, Lalitpur, &c., brass studded with copper, &c.	Shapes much as elsewhere, the copper studding constituted the difference. Prices up to Rs. 10.
	From Gorakhpur, lamps, &c....	Of shapes peculiar to the district. Prices, Rs. 10 to Rs. 15.
	From Sultanpur, Oudh, bell-metal, such as cups, plates, surahis, &c.	No remarkable difference in shapes, the material and good work constitutes the novelty. Prices up to Rs. 10.
	And from various small towns	Good and novel shapes obtainable here and there from skilled local workmen. Prices up to Rs. 10.
	Brass images from Muttra ...	Muttra being a place of pilgrimage, a demand for images of Krishna and other deities has fostered skill. Brass and silver toys, such as horses, peacocks, &c., are a speciality of the place. Prices up to Rs. 10.
	Images of mixed metal from Hamirpur	On a larger scale than those of Muttra and more pretentious in work. Prices up to Rs. 15.
5. Arms and Armour ...	Matchlocks, bows and arrows, spearheads, hunting knives, &c., from the Jhansi Division, and from Najibabad in Rohilkhand	These are manufactured still, and find a sale in the Native States bordering on Bundelkhand. Prices up to Rs. 50.
	Sword blades, rifles, &c., from Rampur	Rampur is famous for the skill of its iron and steel workers and for the temper of its sword blades. Prices up to Rs. 1,000.
	Swords, shields, daggers, chain mail, &c., from Agra	The blades are procured elsewhere and mounted here. Prices up to Rs. 200.
6. Cutlery	Knives, betel-cutters, scissors, &c., from Meerut, Shahjahanpur and Lalitpur	Curious as showing how far native workmen can imitate by hand work the manufactures of Europe. Prices up to Rs. 4 or Rs. 5.
7. Iron and steel wares ...	Steel wires for musical instruments from Rampur: steel fish-hooks from Rampur	These are in great demand all over India, and so far as is known are made only at Rampur.
8. Electro-plated wares ...	Flasks, tumblers, teapots, &c., from Agra	Well turned out and ingenious in construction, where it is sought to fit several articles into one case. Prices up to Rs. 30 or Rs. 40.
	Pandans, salvers, &c., from Lucknow and Rampur	Prices up to Rs. 15.
9. Enamels other than jewelry	These have been alluded to under V. 1.	Enamel on gold is carried on at Benares, but is necessarily scarce on account of the metal, and is only done to order. Prices up to any amount according to weight.
VI.—ART MANUFACTURES IN WOOD, IVORY, &c.		
1. Carved furniture and carpentry	Tables, chairs, &c., from Bijnor, Bulandshahr, Aligarh, Farukhabad, Saharanpur, Bareilly, &c.	That from Bijnor is in ebony and from other places in shisham wood. The carved doorway from Saharanpur already alluded to under II. 3, may be here cited again as an example of skilful carpentry. It was made in 19 parts, and could be set up complete without skilled labour and with no masonry support. Prices up to Rs. 500.
	Folding bedsteads from Amroha	Peculiar to the locality and ingenious in construction. Prices up to Rs. 50.
2. Inlaid work	Pen-trays, ink-stands, salvers, sandal-boxes, &c., from Mainpuri and Pilibhit	Of shisham wood, into which patterns are beaten in, in brass wire and polished. The designs are either of foliage or geometrical. Prices up to Rs. 100. The same work can be introduced with good effect for panelling doors, picture framing, &c.
3. Ivory carving	Various articles from Benares	The work shown at Calcutta was mostly ancient work executed for the former Maharajas of Benares by private workmen. One or two men are still employed by the Maharaja.
4. Lacquered wares ...	Couches, chairs, tables, &c., from Bareilly Tables, boxes, plates, &c., from Agra Legs for bedsteads, from Lucknow, Fatehpur, Shahjahanpur, &c.	No particular description called for; each district has a somewhat different style to its neighbour. The lacquering of wood is perhaps more largely applied to the decoration of the legs of charpais or native bedsteads than to any other articles. Prices, Rs. 4 up to Rs. 30.

Section and Class.	Name.	Descriptive Remarks.
VI.—Art Manufactures in Wood, Ivory, &c.—*(continued)*.		
4. Lacquered wares ...	Toys from Benares, Fatehpur and Mirzapur	Apart from the ordinary sets of toys, remarkable more for their cheapness than beauty, may be noticed the packs of native cards from Fatehpur of thin wood painted and lacquered, and the nests of boxes, in the construction of which considerable ingenuity and skill is shown. Prices up to Rs. 5.
	Papier-mache ware, salvers, cheroot cases, card cases, &c., from Jaunpur Teapoys and salvers from Rampur Inkstands, pen cases, boxes, &c., from Mandawar in Bijnor, &c.	This work has in all cases been introduced by workmen from Cashmere. That of Rampur is very good, and that of Jaunpur fair. That of Mandawar has gradually acquired a distinct character. Prices up to Rs. 50.
5. Wood carving... ...	In white soft wood; salvers, picture frames, brackets, &c., from Saharanpur and Budaun	Somewhat similar to Swiss work. The Budaun work appears to be confined to domestic articles for use rather than for ornament. Prices up to Rs. 15.
	In ebony; boxes, pen cases, ink-stands, book covers, &c., from Bijnor	This work has greatly developed of late years, and is now applied to innumerable articles of household and general use. In the more elaborate and expensive work the black is relieved by silver and mother-of-pearl mounts. Prices vary from Rs. 2 to Rs. 100.
VII.—Lapidaries' work.		
1. Agate, Jasper and Cornelian wares	Seal engraving from Agra and Lucknow	None of this work was sent to Calcutta, but that was due to omission. Good work is still largely patronized by wealthy natives.
	Moss agates for brooches, knife handles, paper weights, &c., from Banda	The Banda agates are chiefly used for making articles of European design. Prices up to Rs. 15.
VIII.—Marble and Stone.		
1. Carved objects in marble	The only art ware under this head has already been alluded to under No. II.	
2. Inlaid marble	Inlaid with precious stones and mother-of-pearl in the form of tables, plates, ink-stands, boxes, &c.	This was probably introduced from Italy at the time of building the Taj Mahal. The stones used are procured from all parts of India, and comprise agate, jasper, bloodstone, lapis lazuli and turquoise.
3. Stone	Carving in stone from Mirzapur	The district of Mirzapur abounds in good stone and good workmen.
IX.—Pottery.		
1. Glazed pottery ...	Surahis, plates, &c., from Rampur	The colours are confined to blue and white and claret colour. The style is readily distinguishable.
	Surahis, plates, &c., from Bulandshahr	From Khurja, a town in the Bulandshahr district. There is a greater range of colour and shapes than is found in Rampur work.
	Surahis, plates, &c., from Lucknow	Has colours and shapes again different to the above.
	Surahis, plates, &c., from Dewah, in Bara Banki, Oudh	A small quantity of pottery of a peculiar glaze is turned out by one family, which preserves the process as a secret.
	Surahis, plates, &c., from Azamgarh	A jet black ware covered with floral patterns in silver leaf; a secret process.
2. Unglazed pottery ...	Surahis, plates, &c., from Aligarh	In plain black or slate colour covered with raised ornamentation. The colour and appearance is quite special.
	Surahis, plates, &c., from Amroha, Rohilkhand	Of a peculiar clay, which works very thin and light; colouring and shapes quite special.
	Surahis, plates, &c., from Saharanpur	Another speciality in which heavy gilding is used as an outward decoration.
	Jars, vases, &c., from Gonda ...	Hand-painted in quaint original patterns; a speciality.
X.—Glasswares.		
1. Blown objects... ...	Green crackle ware from the Bijnor district	Largely used by Hindus as bottles or flagons for carrying back Ganges water from places of pilgrimage on the river. A variety of other articles is also made in the ware.
2. Moulded objects ...	Small flasks, glasses, &c., from Deoband, Saharanpur district	Very cheap and effective; in various colours.
	Walking sticks, &c., from Lucknow	Made to suit native tastes.

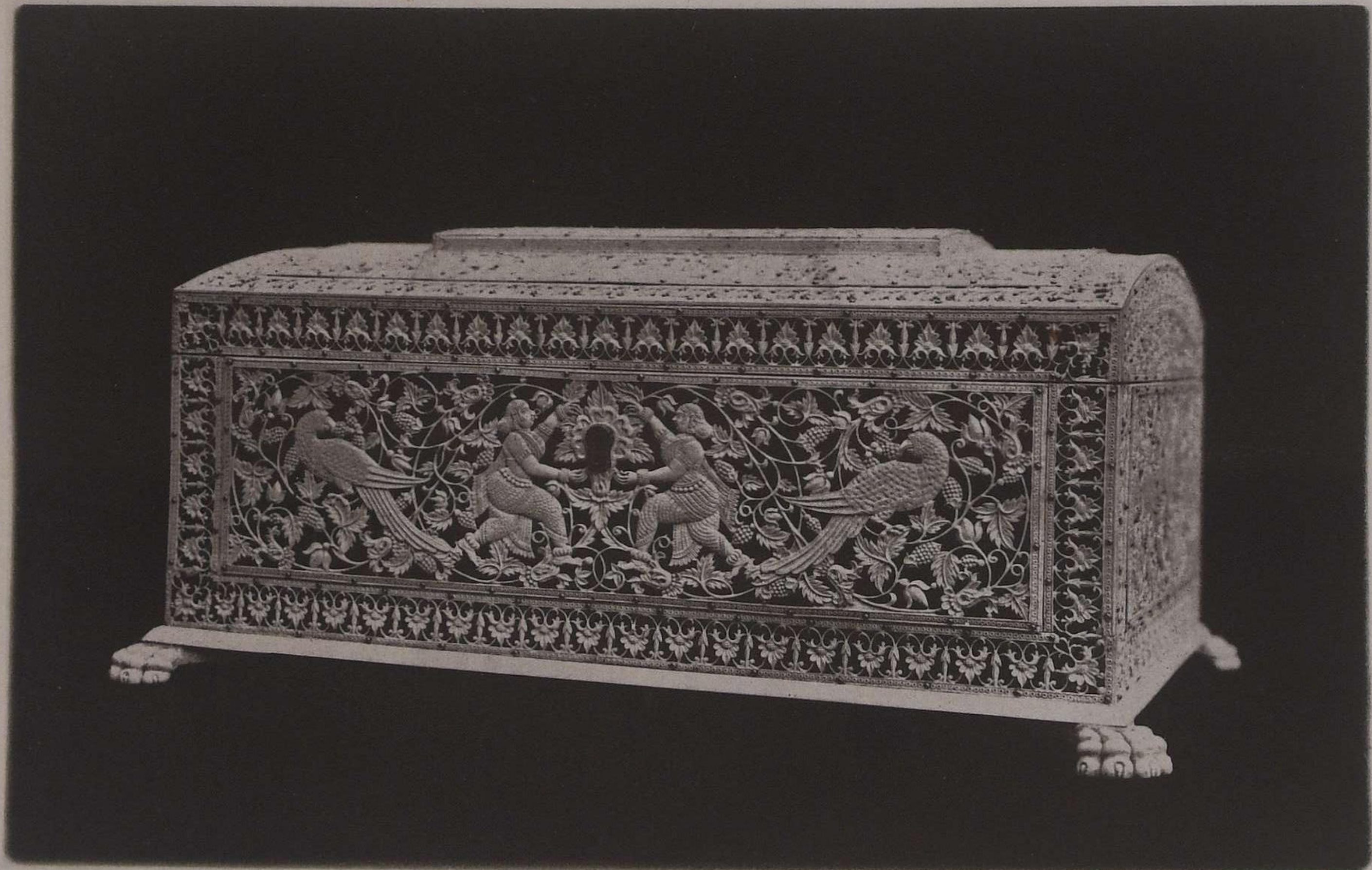


Photo-Collotype, Survey of India Offices, Calcutta, February 1885.

IVORY CARVING, I.

JEWEL CASKET, VIZAGAPATAM WORK. Ivory on Tortoise Shell.

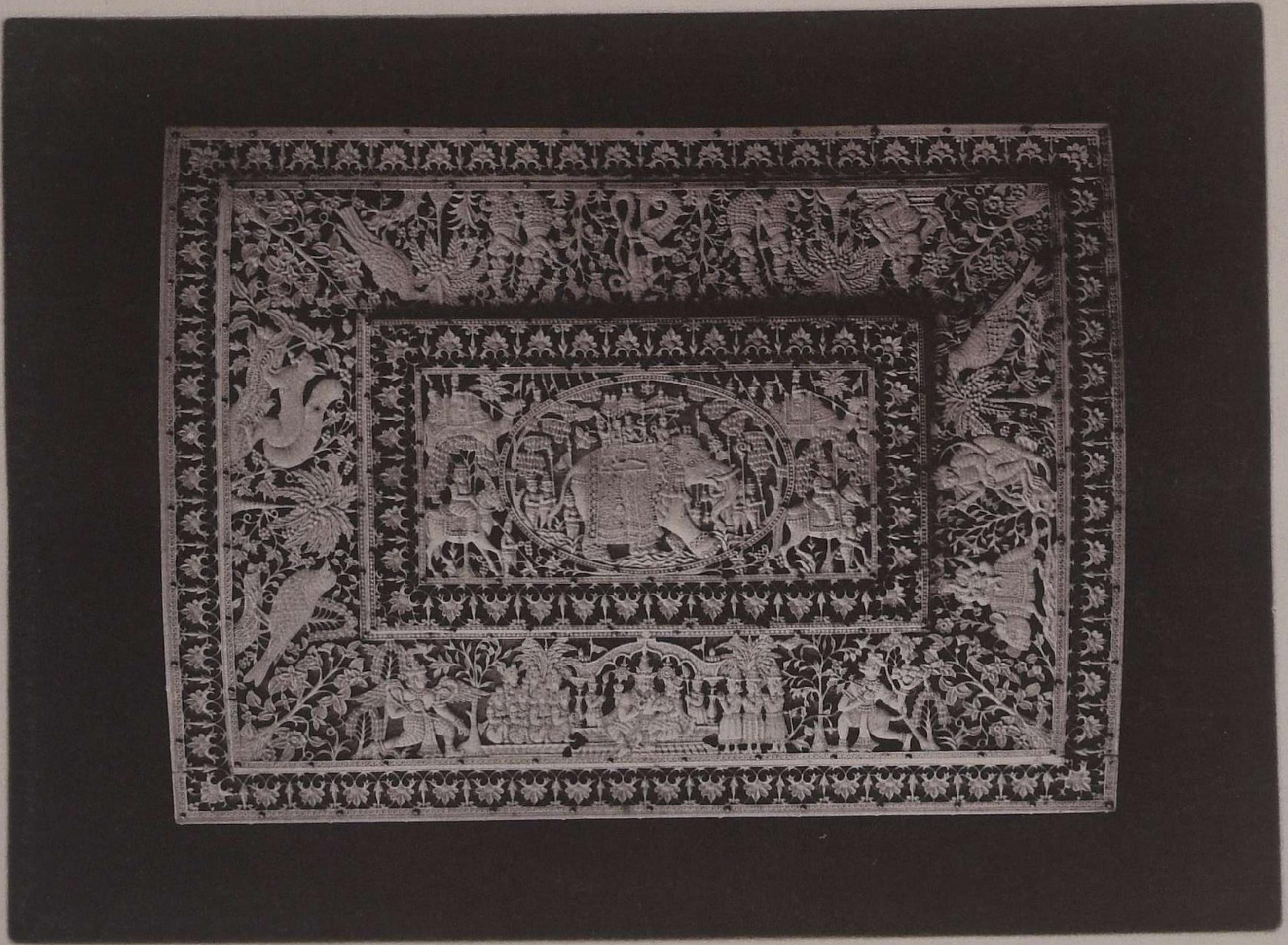
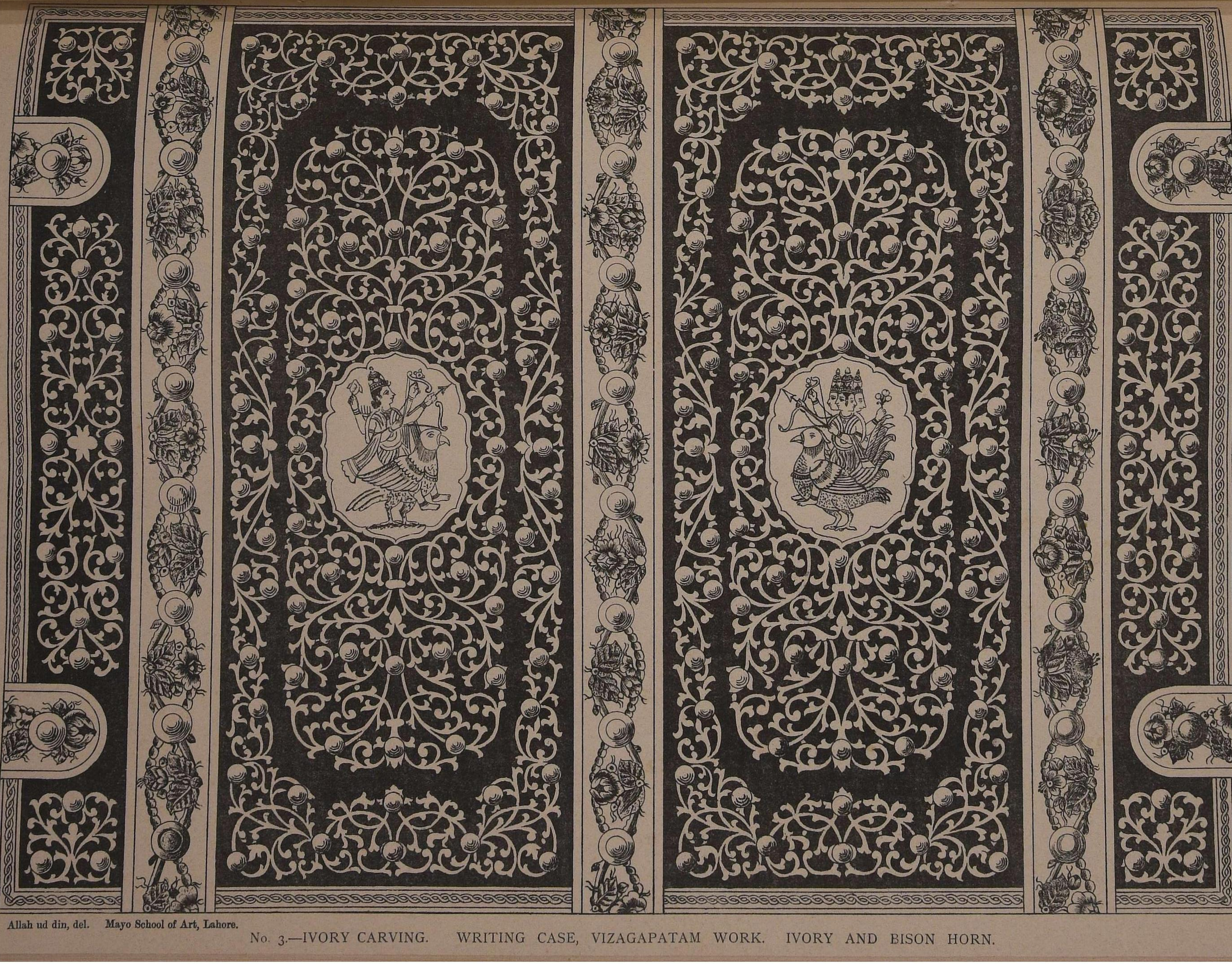


Photo-Collotype. Survey of India Offices, Calcutta, February 1885.

IVORY CARVING, II.

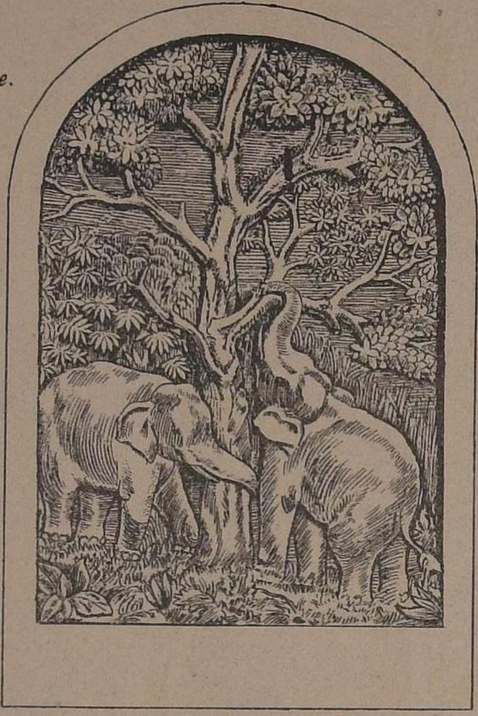
JEWEL CASKET, VIZAGAPATAM WORK. Ivory on Tortoise Shell.



Allah ud din, del. Mayo School of Art, Lahore.

No. 3.—IVORY CARVING. WRITING CASE, VIZAGAPATAM WORK. IVORY AND BISON HORN.

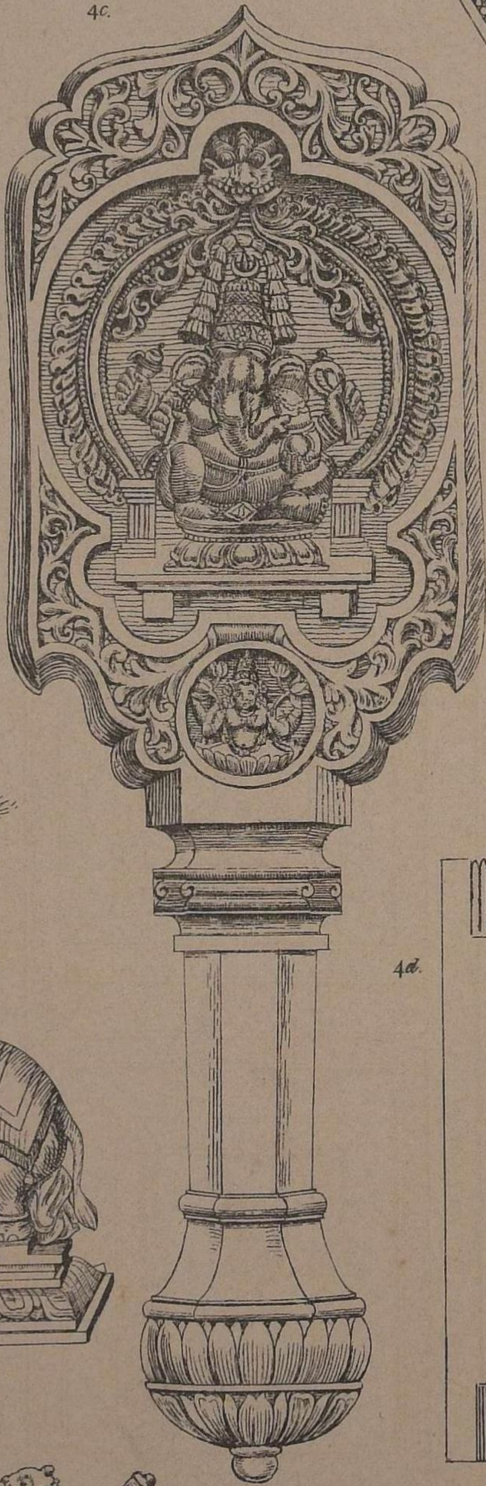
4*e*.



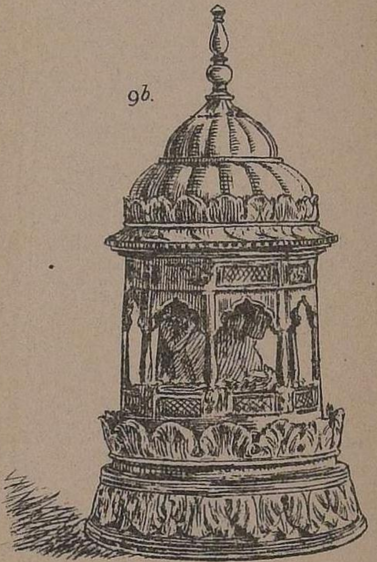
4*b*

4*a*.

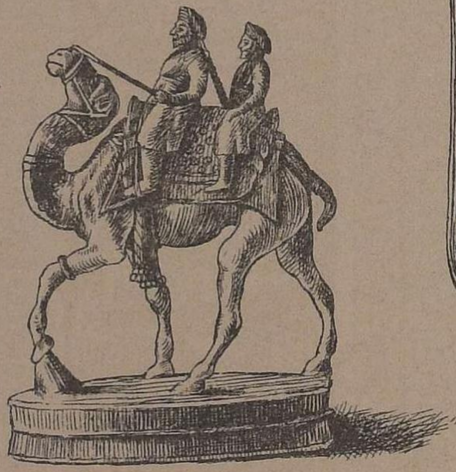
4*c*.



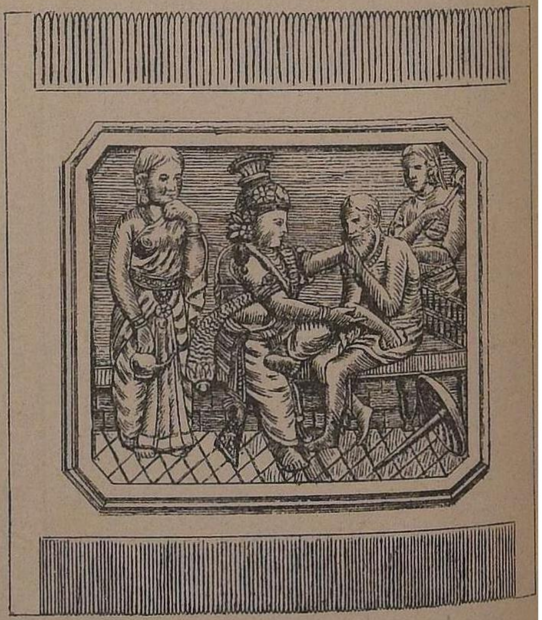
9*b*.



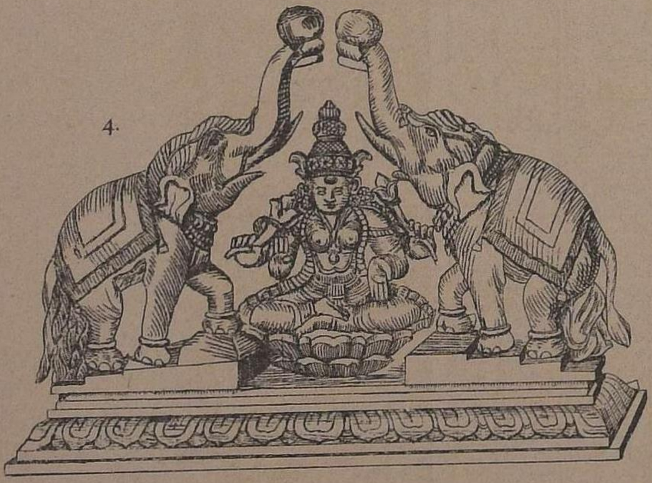
9*c*.



4*d*.



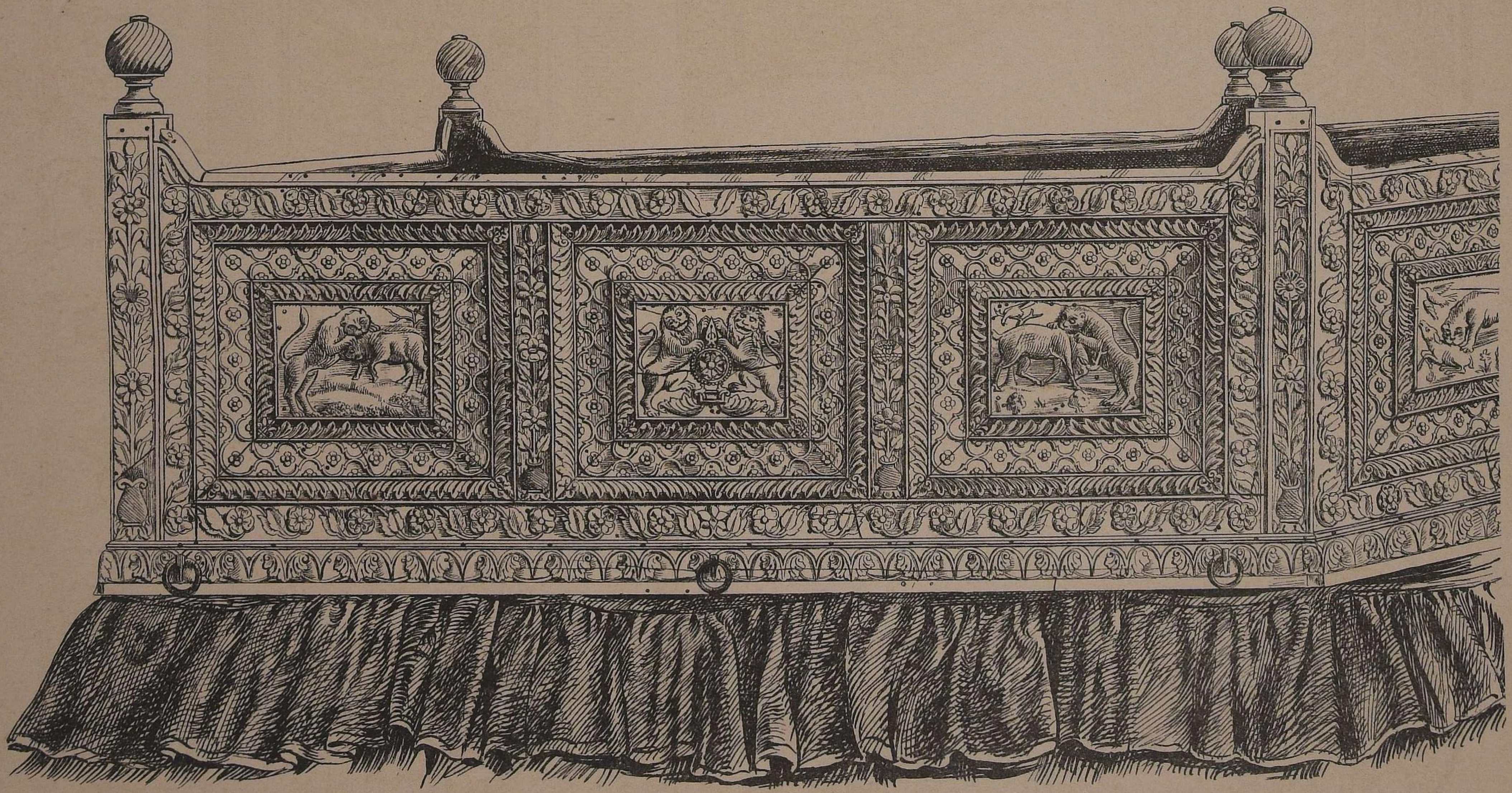
4.



9*d*.

IVORY CARVINGS.

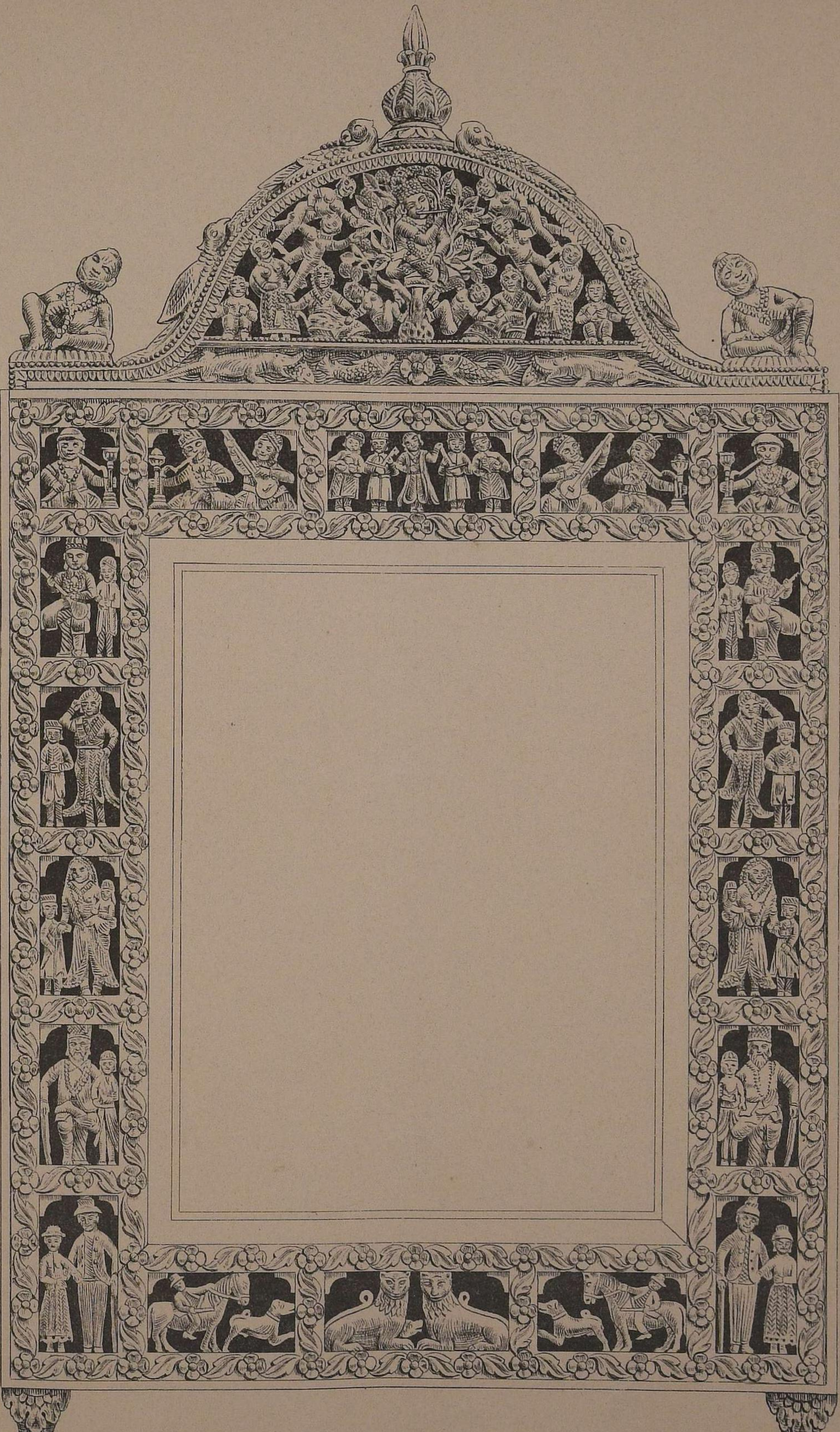
Nos. 4, 4*a*, Bombay. Nos. 4*b*, 4*c*, 4*d*, 4*e*, Travancore. Nos. 9*b*, 9*c*, Punjab (Modern).
No. 9*d*, North Arcot, Madras (Old).



Mayo School of Art, Lahore.

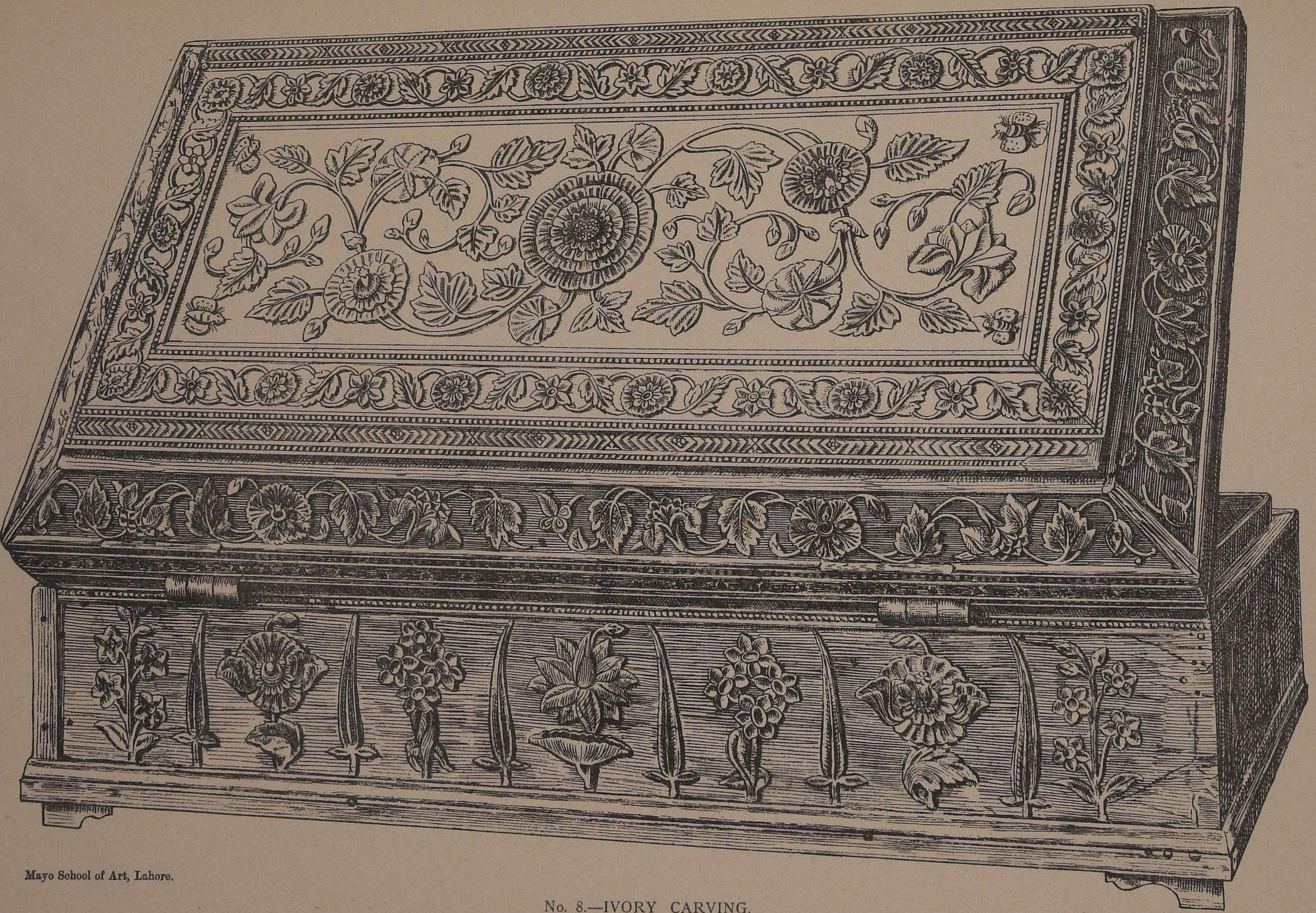
No. 6.—IVORY CARVING.

PART OF A HOWDAH BELONGING TO H.H. THE MAHARAJA OF BENARES.



Amir Bakhsh, del.
Mayo School of Art, Lahore.

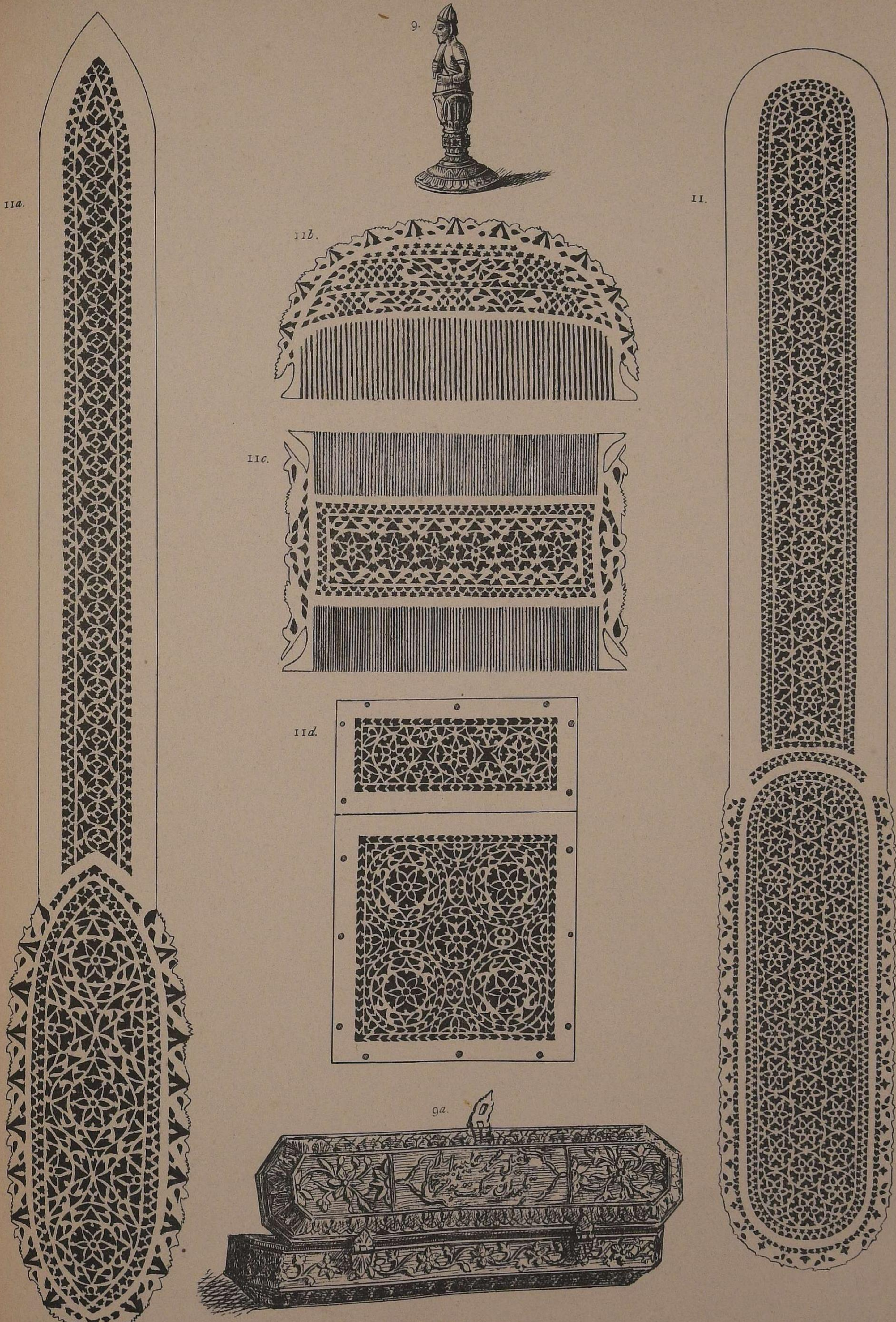
No. 7.—IVORY CARVING, CENTRAL INDIA. MIRROR FRAME.



Mayo School of Art, Lahore.

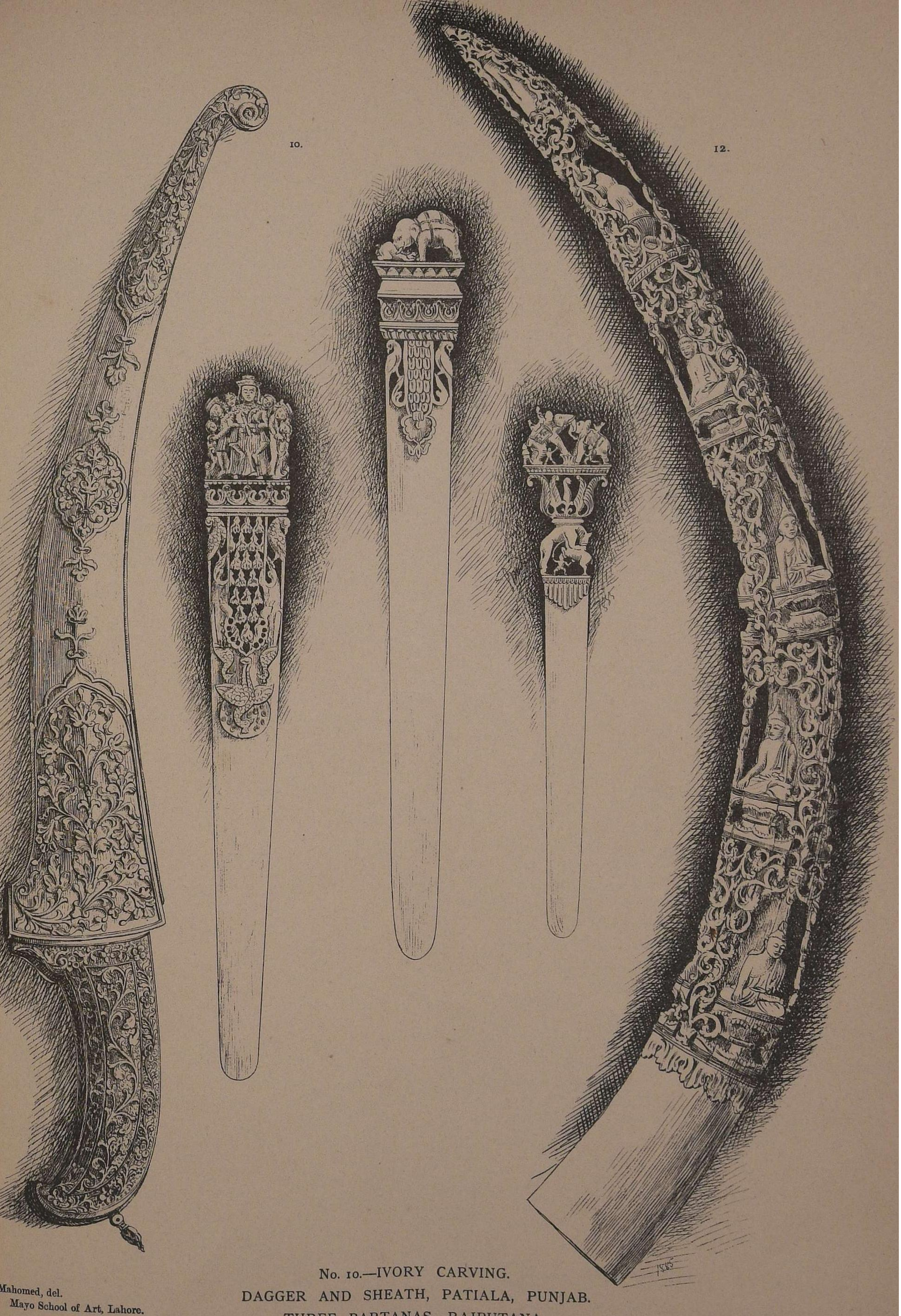
No. 8.—IVORY CARVING.

OLD CASKET FROM UDAIPUR, RAJPUTANA.



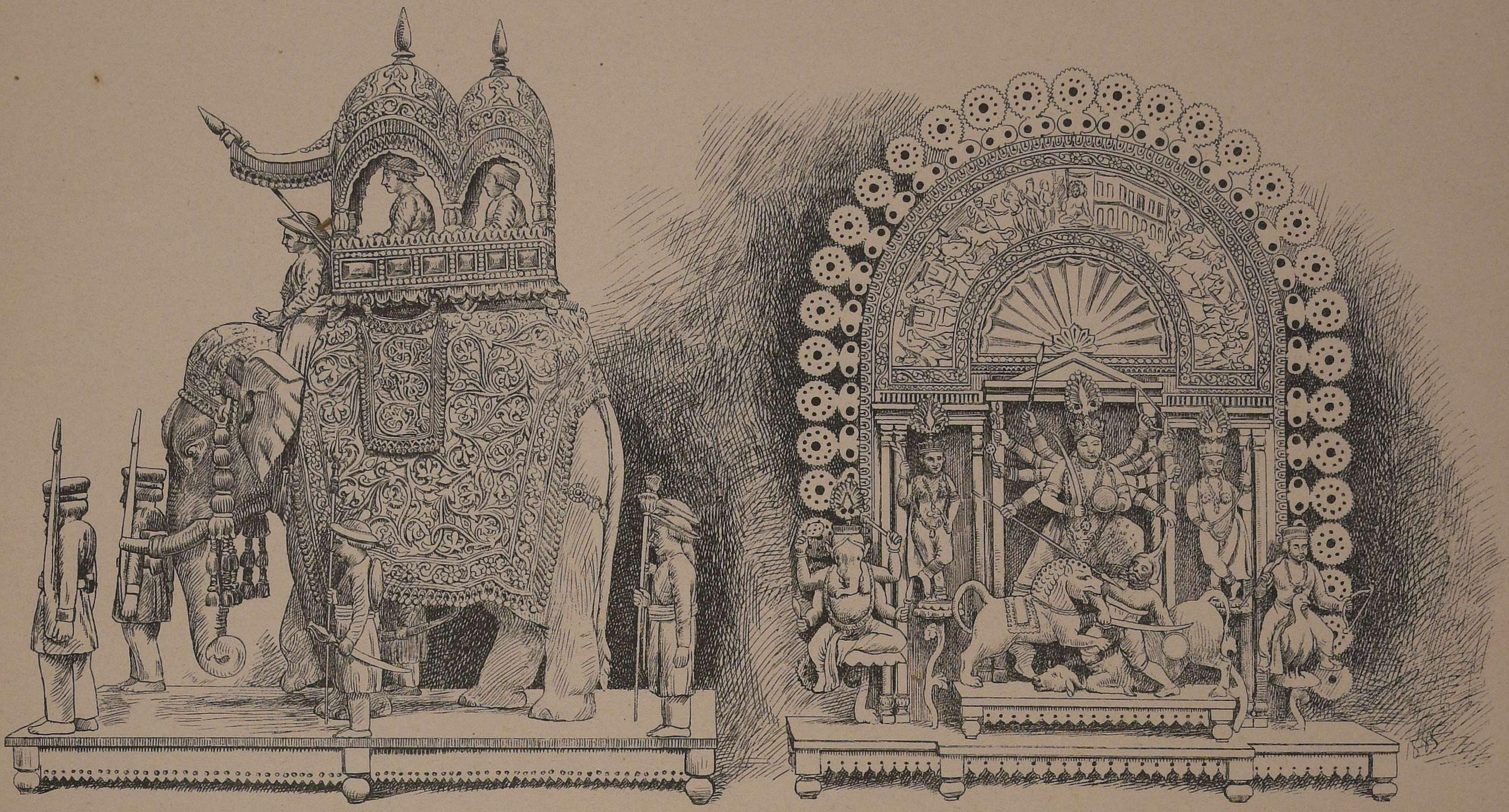
IVORY CARVINGS.

Nos. 9, 9*a*, PUNJAB. Nos. 11, 11*a*, 11*b*, 11*c*, 11*d*, 11*e*, AMRITSAR, PUNJAB.



Sher Mahomed, del.
Mayo School of Art, Lahore.

No. 10.—IVORY CARVING.
DAGGER AND SHEATH, PATIALA, PUNJAB.
THREE BARTANAS, RAJPUTANA.
No. 12.—IVORY CARVING, BURMESE. TUSK WITH FIGURES OF BUDDHA.



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No. 5.—IVORY CARVING, MOORSHEDABAD, BENGAL.

1.—MARRIED WOMAN.

2.—UNMARRIED GIRL.

3.—MARRIED WOMAN, BACK.

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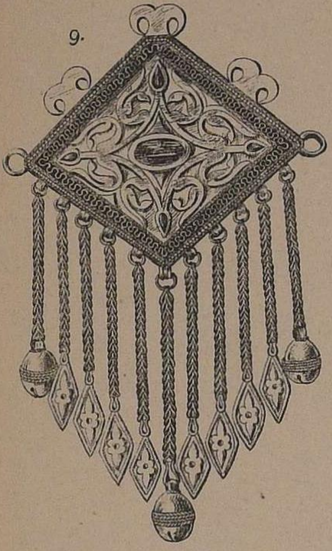
TURKOMAN ORNAMENTS.

9.



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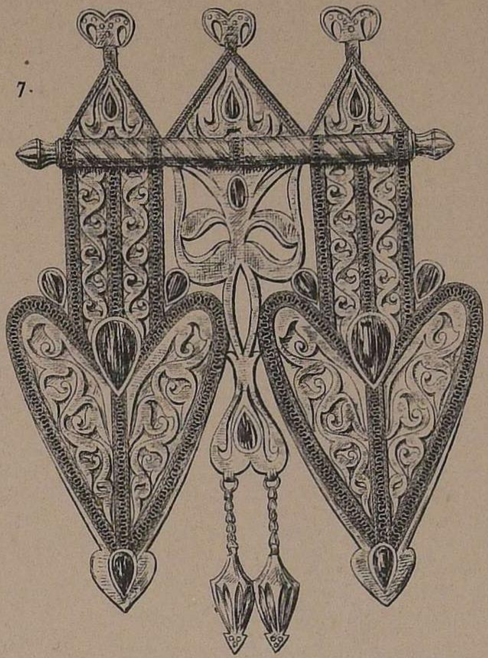

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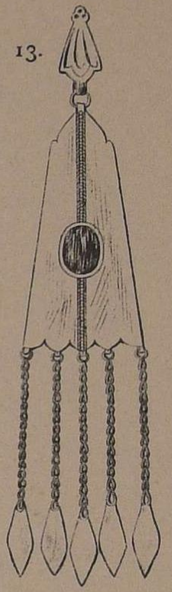
13.



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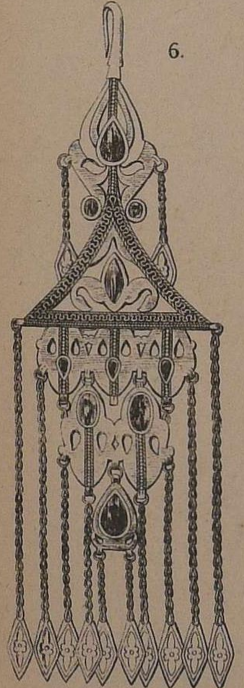

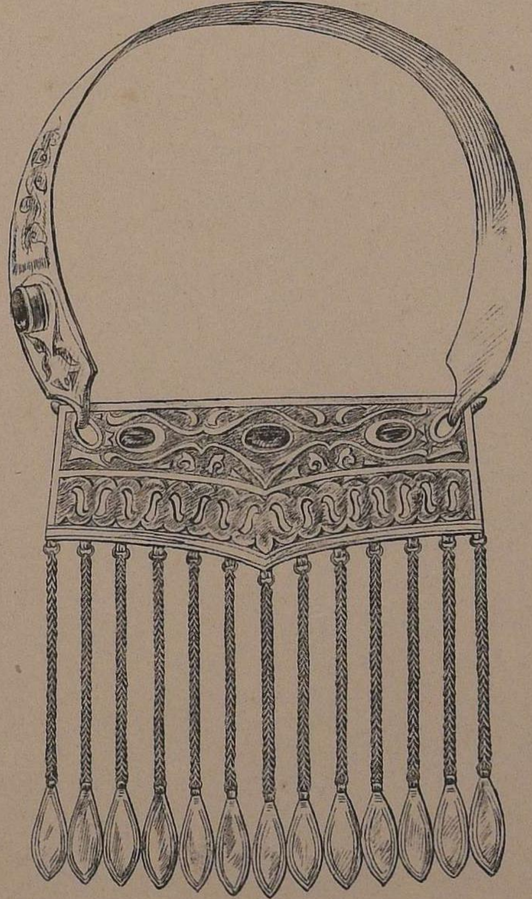

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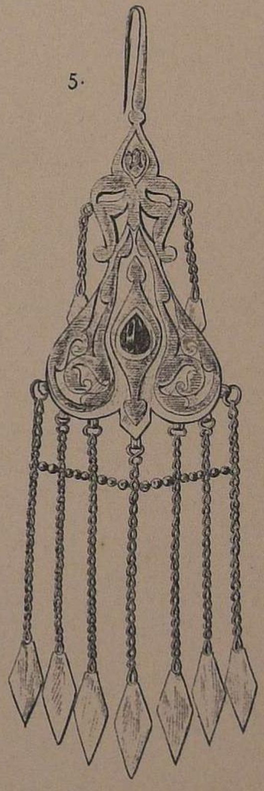

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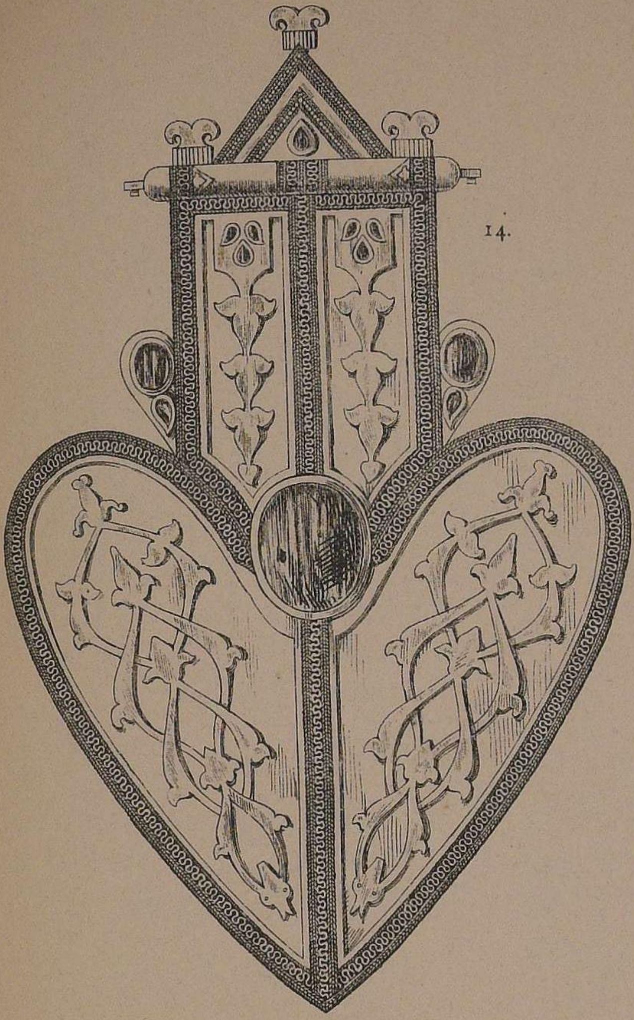
TURKOMAN ORNAMENTS.

No. 4, Coronet. Nos. 5, 6, Earrings. Nos. 7, 9, Breast Ornaments.
No. 13, Shawl Pin.

14.



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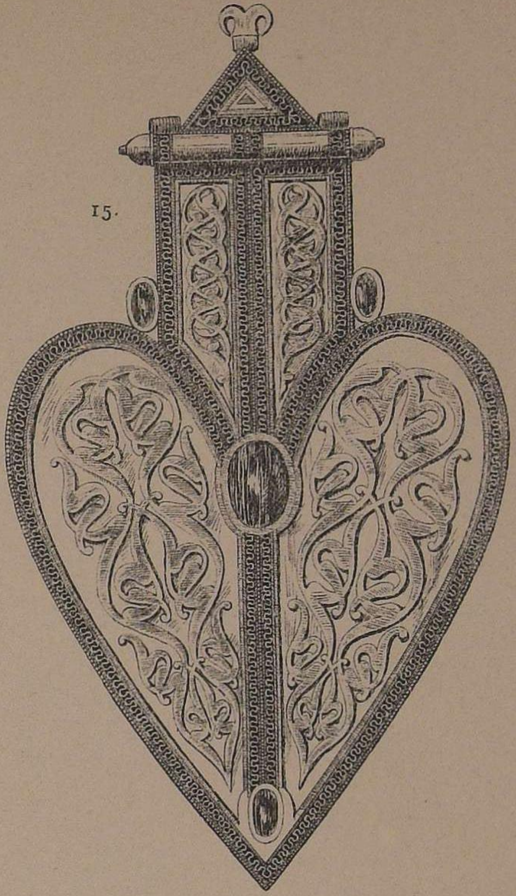

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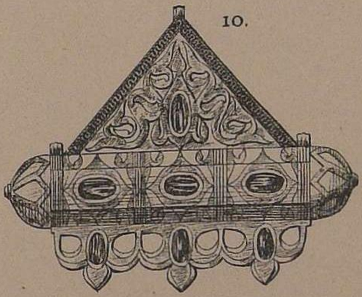

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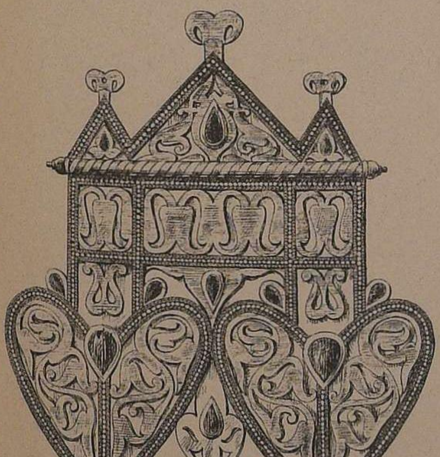

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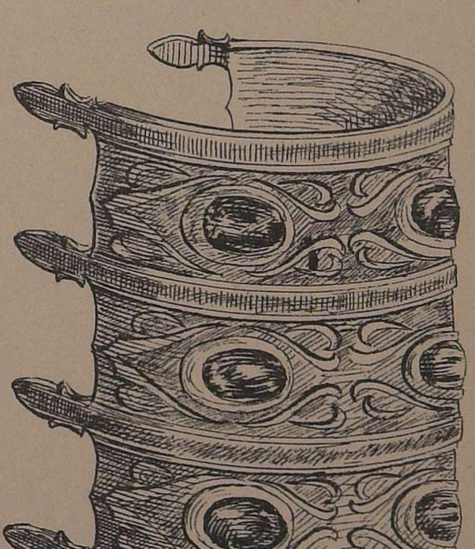

Mayo School of Art, Lahore.

TURKOMAN ORNAMENTS.

No. 8, Breast Ornament. No. 10, Relic Holder. No. 11, Bracelet.
No. 12, Angustri Ring. Nos. 14, 15, Back Ornaments.

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" iii Jeweller setting Stones
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Winding Gold Wire
" v Silk Weaving
Silk Weaving
" vi A Carpet Loom
A Carpet Loom
" vii Embroidering in Gold
Embroidering in Gold
" viii Jewelled Cloth Embroiderer
Floor Cloth Making
" ix Flattening Silver Gilt Wire
Kullabatoon Making
" x Gold Lace Making
Gold and Silver Lace Making
" xi Arch of a Mosque Screen. *Ajmere*
Trellis Window. *Ahmedabad*
" xii Shield, H.R.H. The Prince of Wales' Collection of Indian Presents
Dagger and Sheath " " " " "
" xiii Fresco Decoration. The Mosque of Wazir Khan, Lahore "
Details of Ornamentation in Dado " "
" xiv Elevation of two Tombs in the Taj Mahal, Agra " "
" xv Doorway to the Tombs " " "
" xvi Details of the Tombs " " "
" xvii " " " " "
" xviii " " " " "
" xix " " " " "
" xx " " " " "
" xxi " " " " "
" xxii " " " " "
" xxiii Glass Ware
" xxiv Scarf and Coverlet
" xxv Gateway and Front of a House in Carved Sandstone
" xxvi Bidri-ware
Wood Carver
" xxvii Potter
Potter

SPANISH ART.

PART Point Lace Bed-quilt *17th century*
Embroidered Border *17th century*
" ii Altar Frontal. *Crimson silk. 17th century*
Lace Table-cover. *17th century*
" iii Chest in carved Walnut-wood *16th century*
Bronze Fountain Jet. *17th century*
" iv Chest in carved Walnut-wood *16th century*
Arms, Toledo Rapiers. *16th century*
" v Mortuary Cope. *Embroidered black velvet*
" Details. " " "
" vi Embroidered Orphrey of an Altar Frontal
Chasuble in raised Velvet
" vii Chasuble. *17th century*
" Details "
" viii Altar Frontal. *17th century*
Altar Frontal. *Crimson velvet*

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" ii Dish for Rice. *Glazed earthenware. 16th or 17th century*
Dish. *Glazed earthenware 16th or 17th century*
" iii Silk Damask
Leather and Canvas Breeches
" iv Carpet
" v "
" vi "

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Knife and Fork (inlaid)
" ii Bratina. *Enamelled and Jewelled*
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" ii Bag. *19th century*
Chair Cushion. *19th century*
" iii Part of a Border of Table-cloth
Chair Cushion. *18th century*
" iv Antimacassar
Rug. *Dated* 1831
" v Carriage Cushion. *Late 18th century*
Bench Cover. *Late 18th century*

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PART i Silk and Gold Damask

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The Journal of Indian Art.

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